535 177 and flutes; chorus sung by the dancers; white dresses, a uniform headkerchief and foulard sash; the musical themes are those belonging to village, association, and clan; it is danced at civil or religious festivals, mebök, mevak, and at bisulan (ayoñ meetings), etc.; the words are sometimes satirical.

535 anyeñ, a men's or (more rarely) a women's dance, similar to the above, perhaps inspired by it, but more lively. The words are often obscene, the gestures scatological (in the men's version); probably of ritual origin; one of the few male dances surviving today.

akôma mba, danced by one or two young women; a chorus of women, with the large vertical drum, mbad; raffia fiber skirt and bare torsos; an ancient ritual (marriage?) dance; it is looked at askance by the missions and is becoming rare.

asiko, a modern mixed dance, quite erotic; no costumes; percussion instruments and rattles; a mixed chorus; it is forbidden by the missionaries.

177 In towns, European or American dances are current under the generic name "tango," although the rhythm, when they are not danced to a phonograph, is rather that of a /West Indian/ beguine, often fugual.

536 The theatre, unknown in the past, is beginning to develop, partly under the influence of youth organizations introduced from outside. At bisulan, short farces are often put on, like morality plays, or satirical sketches related to our cabaret revues, in which there is no hesitation in scoffing at the authorities.

Chapter 7

The Process of Change

1. Local Government Organs

631 177 The disintegration characteristic of Pahouin clans makes it difficult to establish a coherent organization. The conflict between the system of personal rights and that of territorial rights is clear-cut: